

KERAMIC STUDIO

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SYRACUSE, NEW YORK

January 1910



In the advertising pages of KERAMIC STUDIO will be found an announcement of a change in the policy of the magazine. We are anxious to make improvements in KERAMIC STUDIO and so feel that we must do everything possible to induce our readers to subscribe regularly, rather than to buy copies, or a color study, here and there, as these may especially appeal to them. Hereafter, those who have not a regular subscription, which will bring them the magazine immediately after issue, are liable to find themselves without a desired copy, as only enough magazines will be issued to supply the regular subscription list and dealers' orders, so that back numbers will be out of print shortly after publication. Also the color studies will not be sold separately from the magazine, so that anyone desiring a special color study must secure the magazine at the earliest possible moment or they will not be able to procure it at all. The ten past years of faithful service on the part of KERAMIC STUDIO is a guarantee of our good faith and earnest endeavor to give ceramic workers all possible assistance, and all who are willing to help in the good work by securing subscriptions to KERAMIC STUDIO will find the "bread cast upon the waters returning before many days." We want to reach a wider audience. We want to reach it *regularly* by way of subscription, so that there will be little need of the continual repetition that is necessary with subscribers who take the magazine and drop it to buy numbers here and there and subscribe again, having missed the very information they are seeking. Inducements are made to clubs and to individuals soliciting subscriptions. This should be an opportunity to teachers who have a wide influence in spreading a desire for information and who will find that showing their pupils the way to fuller appreciation of good work will react immediately to their advantage. It is well known as a good policy among conscientious teachers as the old adage "honesty is a good policy." When a pupil finds a teacher niggardly of information and concealing the source of her own inspiration (and a pupil quickly realizes this) she immediately casts about for a more generous teacher to supply her needs and in the process she tells many of her own experience and many would-be pupils are warned off the studio of the "penny wise" ceramic worker. If, on the other hand, the pupil finds the teacher generous with instruction, urging her to supplement her studies with publications that can assist her out of lesson hours, her immediate instinct is to conclude that if the teacher can afford to be so generous and helpful, she must have a stock in reserve to call upon and the impression that that teacher is well up in her special line is circulated far and wide. A teacher who will make it a practice to urge her pupils and co-workers to subscribe to KERAMIC STUDIO will not only make for herself a supplementary source of income, but she will create a feeling of confidence in her work, which will greatly increase her clientele.

POTTERY AT UNIVERSITY CITY

M. Taxile Doat, formerly of the Manufactory of Sèvres, has arrived at University City, St. Louis, Mo., and is organizing the new pottery, which will be one of the most interesting features of the People's University, founded by E. G. Lewis, of the Lewis Publishing Co. With the assistance of Mr. E. Diffloth, formerly Director of Art of the La Louviere Pottery, Belgium, of Mrs. Robineau, the editor of KERAMIC STUDIO, and of Fred. H. Rhead, both porcelain and low fired ware will be produced in the new pottery, but attention will be mostly given to the making of fine porcelains, such as have made Mr. Doat's reputation, and such as have been made in this country by Mrs. Robineau during the last five or six years. In the department of overglaze decoration Mrs. Kathryn E. Cherry of St. Louis has been engaged by Mr. Lewis to take charge of the lessons. She will also conduct a class in Ceramic design. Mrs. Cherry is a pupil of the St. Louis School of Art, Paul Connoyer, Dawson Watson, Arthur Dow, Marshal Fry, Bischoff and Aulich.

It may be announced in connection with this that the Correspondence Schools of University City are being as rapidly organized as possible. All crafts will be taught there, both by correspondence and in the School. The lessons on china painting by Miss Jetta Ehlers will, we hope, be finished in a few weeks, and the lessons on pottery, by Fred. H. Rhead, are ready now. The instruction is free to members of the American Woman's League, but some arrangement will probably be made by which these lessons or text-books can be purchased by outsiders for a moderate sum.

The Pottery Lessons, by Mr. Rhead, will be found to be a practical book of elementary instruction, such as there is none on the market, very thorough and clear, illustrated with over 400 drawings of tools, utensils, etc.—a number of these illustrations showing, as much as possible, the ware in the process of making. This text-book gives complete and clear instruction for building, casting, pressing, throwing, modeling and carving, glazing, placing and firing, also for the making of tiles. The series of formulas for glazes will be of special interest to students as well as advanced workers, as many of these formulas are little known. There are glazes maturing at different temperatures from Cone 010 to Cone 3, mat and bright glazes, colorless and colored, all the mat greens of various textures, alligator skin and others, a mat white very similar in character to the celebrated vellum glaze of Rookwood, a crimson crystalline glaze maturing at Cone 010, etc.

A whole lesson is devoted to porcelain work for Cone 9 firing, with simple instructions for the mixture of a good porcelain body and the preparation of glazes developing at the same temperature at which the body is fired.



A competition is announced for February 15th, "Little things to make" in china decoration. For the best suggestion and design adapted to the shape, first prize, \$10.00; second prize, \$5.00; third prize, \$3.00. Other designs not receiving prizes will be considered for purchase.

FROM OUR POINT OF VIEW

WE answer here a letter from one of our readers and take up the questions categorically, as many others may be interested in the answers.

1. Is it not true that the public can err as much in decking their tables with an ill assorted lot of conventional china picked up here and there as in using ware treated naturalistically?

Ans.—No. As between a lot of odd pieces of conventional decoration on a table and a similarly mixed lot of naturally treated pieces, without doubt a person of taste would be less offended with the mixed conventionally decorated assortment. It rarely happens that a poor conventional design is as bad as a poor naturalistic painting—and a good conventional design is *always* better than a good naturalistic painting as a decoration for china. As between a poorly conceived and executed conventional decoration and a well executed naturalistic painting used as decoration, naturally one would prefer—plain white china—but the comparison is not fair; the good in one style should be compared with the good in the other.

A person whose taste in design has not been cultivated would doubtless prefer the well painted posies to the poorly executed conventional designs. However, there are occasions where naturally painted flowers can be used with pleasing effect by arranging them on the piece to be decorated in a conventional manner—where a special effect is desired, as in a luncheon set with little roses—but to a person of taste and education the luncheon set would be far more pleasing if the little rose were a conventional little rose and not a naturalistic one. When one thinks only of the color effect of the table an entire set in little naturalistic roses might be more effective than a mixed lot of conventional decorations of various designs and colors. But, the contrast is immeasurably greater between a dainty luncheon set in conventionalized rose design and a mixed job lot of naturally painted china.

2. Are grasshoppers repeated at intervals about a

plate as good as roses used in the same way? Do they appeal to a normal minded person?

Ans.—No. As between the real grasshopper and the real rose, if I must have one or the other, I should prefer the latter mixed with my food, but why mix either? Where the real thing would prove revolting, a well conventionalized motif from the object might be very attractive. One should always consider first the use to which a piece of china is to be put before deciding on the decoration. A grasshopper is a very amusing insect in the proper place, which is not in the soup or on a plate, but a conventional "hopper grass" on a child's set would be quite entertaining where the same thing done naturally would give you the "creeps." For some purposes the conventionalized rose would be better than a similarly conventionalized grasshopper.

3. Is not a dresser set in for-get-me-nots more pleasing for a delicate blue room than a stiff conventional set pattern?

Ans.—Yes, assuredly, and the same thing holds good here; a conventional forget-me-not decoration would be still more effective than the same flower naturally arranged. But why is it necessary to stipulate that the conventional design be stiff? Not at all, and a graceful or tasteful conventional design on many other motifs besides forget-me-nots would be quite as attractive in a pale blue room and much more original.

4. Is it not true that an object may be beautiful in itself and yet not so when it is a part of a set?

Ans.—Yes. An elaborately designed piece would be cheapened and spoiled by repetition and occasionally some simple designs do not look well when repeated in quantity. And certainly a good thing loses half its beauty when mixed with a lot of differently designed pieces. A table always looks better if the decoration is all of one color effect and one design motif.



INSIDE BORDER OF BOWL—ANNE TYLER KORN



BOWL, ORANGE MOTIF—ANNE TYLER KORN

Color scheme—Ground, pale reddish grey. Oranges, border lines and centers, dull red. Three petals and triangle in small border, buff. Leaves and stems, olive.



SCHOOL OF INDUSTRIAL ARTS, TRENTON, N. J., F. F. FREDERICK, DIRECTOR

THE TRENTON SCHOOL OF INDUSTRIAL ARTS

THE following extract from a letter of Mr. Frederick, director of the School of Industrial Arts, Trenton, N. J., will be found interesting as a "sign of the times." The illustrations also point to the movement even in the Industrial world toward a higher type of ceramic decoration:

"As Trenton is a 'Pottery Town' it is quite natural that its School of Industrial Arts should give much attention to this industry. We not only have classes in drawing, designing, modeling, painting, etc.—all of which relate more or less directly to the work in ceramics—but courses in ceramic design, china painting and ceramic chemistry. Our instructor of ceramic design is Mr. Frank G. Holmes, Art Director of the Lenox Incorporated Pottery; our instructor of china painting is Mr. William H. Clayton, Superintendent Decorating Department of the same pottery. Our course in ceramic chemistry is in charge of Mr. Kende Eleod, Technical Manager of the Mueller Mosaic Co.

Our pottery instructor is Mr. Frank G. Applegate. In his department students begin with the clay and finish the completed ware. In many schools, you know, the hand of the expert potter generally plays some part before the ware is put on exhibition.

You may be interested to know that we have 364 students this year and nineteen instructors.

A new building is now being erected.

Very truly yours,
FRANK F. FREDERICK."



SCHOOL OF INDUSTRIAL ARTS, TRENTON, N. J.

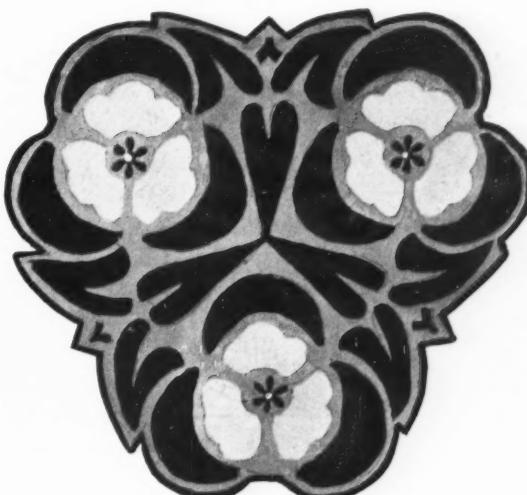
LEAGUE NOTE

The last one of the problems in this years' study course is due January first. It is an outline drawing for a candlestick to be not less than seven inches in height. Send designs for correction to Mary A. Farrington, 710 Barry Ave., Chicago.

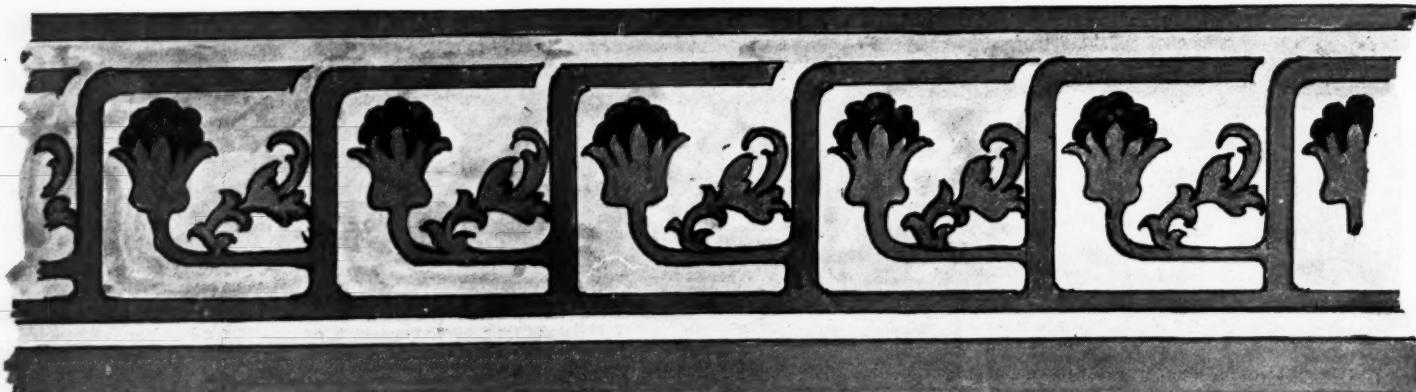


ANSWERS TO CORRESPONDENTS

MRS. C. E. C.—If you can afford it, we should advise you to buy our Class Room Book, No. 4, which explains the entire process of conventional work. If this is beyond your means, send for the back numbers of KERAMIC STUDIO, in which the Class Room lessons on conventional work appeared. It would take up too much space to go over the entire ground in these columns, in fact it would take several pages to give any useful instruction. The trouble with your naturalistic painting not giving back enough is that you do not do enough dusting on, also the "envelope" is of great assistance. After the flowers are painted and half dry take powder color of the background tints and dust over the parts which you wish to have go back. Then when the painting is entirely finished, an envelope is applied by dusting all over with the desired color. Then it must be well fired. For outlining use powder Brunswick Black mixed with a thin syrup of sugar and water. This can be painted over and color wiped off without disturbing the outline. Use a fine pen of any make, a crow-quill is best. Straight lines can only be made by much practice or with a banding wheel measure and mark the desired distance from the rim about an inch apart all the way round, then draw your line from point to point. To flow on colors so they make flat enamels, mix $\frac{1}{2}$ enamel, Aufsetzweiss, with the color and add $\frac{1}{2}$ flux to the light tones and white. Use medium to the proper consistency, so that it will flow easily from a flattened square shader. Use oil of lavender for thinning, or spirits of turpentine can be used for small spaces.



CENTER OF BOWL, ORANGE MOTIF—ANNE TYLER KORN



BORDER—CHAS. BABCOCK

THE DECORATION OF HARD PORCELAIN—(Cont'd)

Louis Franchet

VITRIFYING COLORS

VITRIFYING colors are applied over the porcelain glaze after it has been developed in the grand feu (1410 C.). These colors are fired at a low temperature in a muffle.

Brongnart in his famous "Treatise on Ceramic Art" gives a number of formulas which have been modified by modern industrials because they are for colors to be fired at 830 C. (cone 014), the temperature used at Sèvres, while at present vitrifying colors are developed at only 650 C. (cone 020).

They are made of two elements: Coloring matter, Flux.

The coloring matter is obtained, as usual, by the combination of various metallic oxides, and all oxides may be used, as they will all stand the low temperature of the muffle firing.

[*Note*—The oxides of cobalt, chrome, iron, antimony, manganese, silver and gold are those possessing essentially coloring properties, while alumina, zinc oxide, silica, chalk, tin oxide, boric acid, potash and soda which are added to them are not coloring materials in themselves, but by their combinations with the coloring oxides, determine modifications in the tones.]

The most used oxides are:

White—Tin oxide.

Sky Blue—Cobalt oxide combined with alumina and zinc oxide, which do not give any color but modify the tone.

Dark Blue—Cobalt oxide combined with potash and soda. If potash is used in the form of arseniate, the blue is finer.

Turquoise Blue—Cobalt oxide combined with chrome oxide and alumina.

Bluish Green—Cobalt oxide combined with chrome oxide, alumina and zinc oxide.

Bright Green—Chrome oxide combined with alumina and a small quantity of cobalt oxide.

Dark Green—Same composition as bright green with the addition generally of zinc oxide and boric acid.

Lemon Yellow—Antimoniate of potassium.

Light Yellow—Silver oxide.

Bright Yellow—Chromate of zinc.

Coral Red—Red Chromate of lead.

Nasturtium Red—Peroxide of iron combined at 700° C. with alumina.

Brown Red—Peroxide of iron combined at 800° C. with alumina.

Brownish Violet—Peroxide of iron heated at 650° C.

Grey—Platinum or Iridium oxides. However, as these oxides are very expensive, the same combination can be used as for black.

Black—Oxides of cobalt, chrome, iron and manganese in combination.

Purplish Violet—Stannate of gold (Purple of Cassius).

Purple—Stannate of gold combined with a very small quantity of silver oxide.

Carmine—Stannate of gold with a little more silver oxide than for purple.

Here are a few examples of the composition of these colors:

Sky Blue

Cobalt oxide.....	15
Alumina.....	70
Zinc oxide.....	15

Green

Chrome oxide.....	25
Cobalt oxide.....	5
Alumina.....	70

Dark Brown

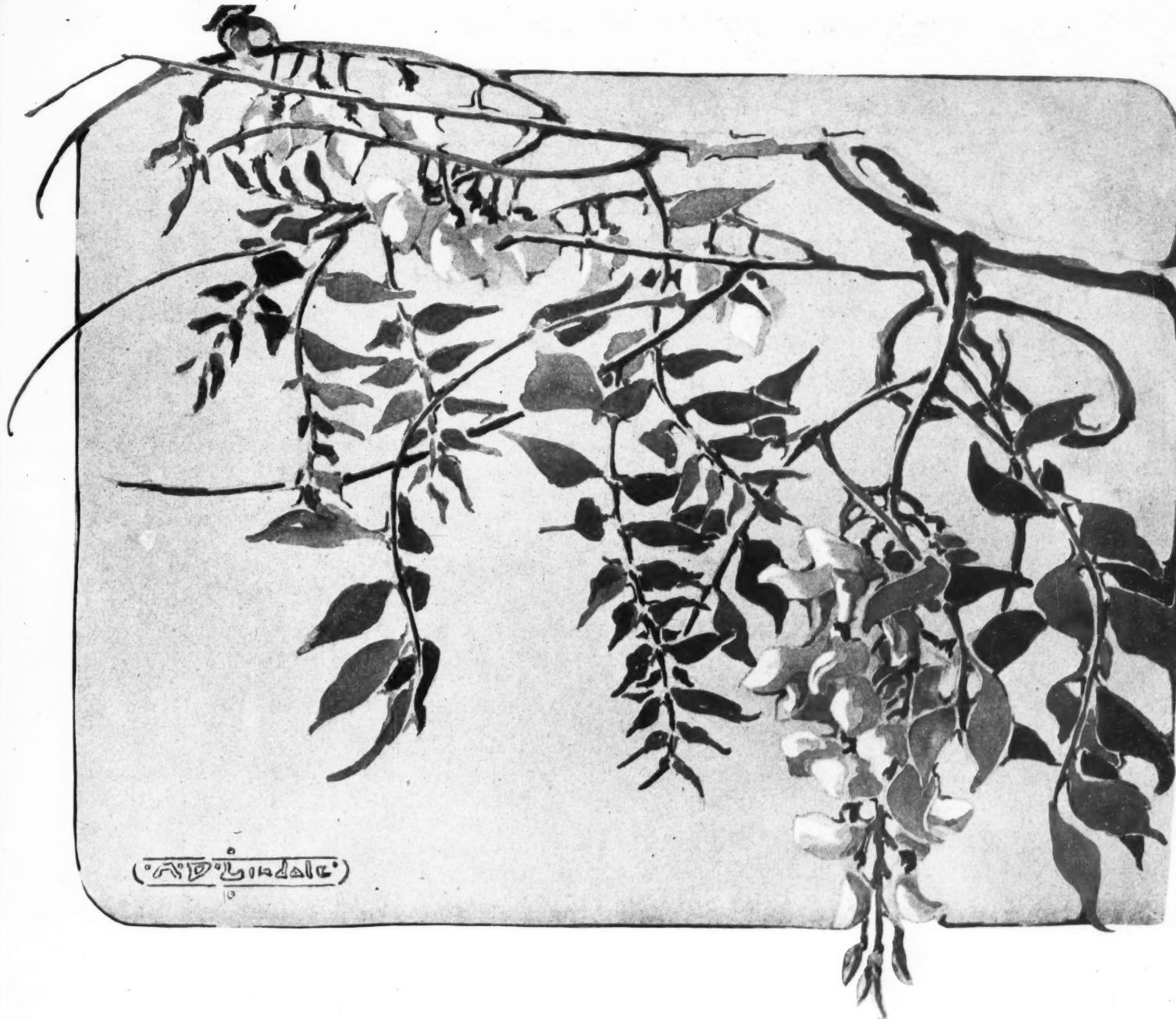
Chromate of iron.....	30
Chromate of zinc.....	30
Manganese oxide.....	5
Alumina.....	35

All the elements constituting a color are ground dry and the mixture is fused in a crucible at 1310° C. (cone 9). However, some delicate colors such as those containing very fusible matters like salt of sodium and potash, or those which acquire a too dark tint at a high temperature, are fritted only at 1070° C. (cone 04).



BORDER—CHAS. BABCOCK

Olive green or a dull yellow ground. Flowers, dull blue shaded darker in places.



WISTARIA—MARGARET D. LINDALE

(Treatment page 200)

As a general rule when a new coloring mixture is made, it should be divided in two parts and one part fritted at cone 9, the other cone 04, so as to find out what temperature gives the best tone.

The frit is ground in the mill during 70 or 80 hours so that the ground matter will flow as easily as water through a screen No. 250. Then the color is washed five or six times, and dried.

All these colors cannot be used alone, as they fuse only at high temperatures. It is necessary to add a flux.

A *flux* is a very fusible glass made, in this case, of a plumbous alkaline silicate. It is obtained by mixtures of feldspar, flint, oxide of lead, boric acid, borax, carbonates of potash and soda. Examples:

No. 1	No. 2	No. 3	No. 4
Flint.....	15 Flint.....	25 Feldspar.....	40 Flint.....
Minium.....	65 Minium.....	60 Flint.....	10 Minium.....
Boric acid.....	15 Boric acid.....	15 Minium.....	50
Carb. of soda... 5			

The matters constituting the flux are thoroughly mixed, then fused in a crucible. When the fusion is thorough, the

crucible is withdrawn with pinchers and its liquid contents poured into a basin filled with water. (Some of the fritting furnaces are now made so that the frit drops from the crucible into a basin of water while the fusion is in progress.)

The fluxes of which I gave formulas do not all fuse exactly at the same temperature. It is necessary to have fluxes of different fusibility, as some of the colors are more refractory than others, the amount of alumina and zinc oxide also affecting this fusibility.

Flux No. 4 which was first used by Brongniart at the Manufactory of Sèvres, is now used everywhere and known under the name of *general flux* because when a color is too hard, it may be softened by a slight addition of this flux, the fusibility of which is very great.

For instance if a color made of

Flux No. 1..... 75

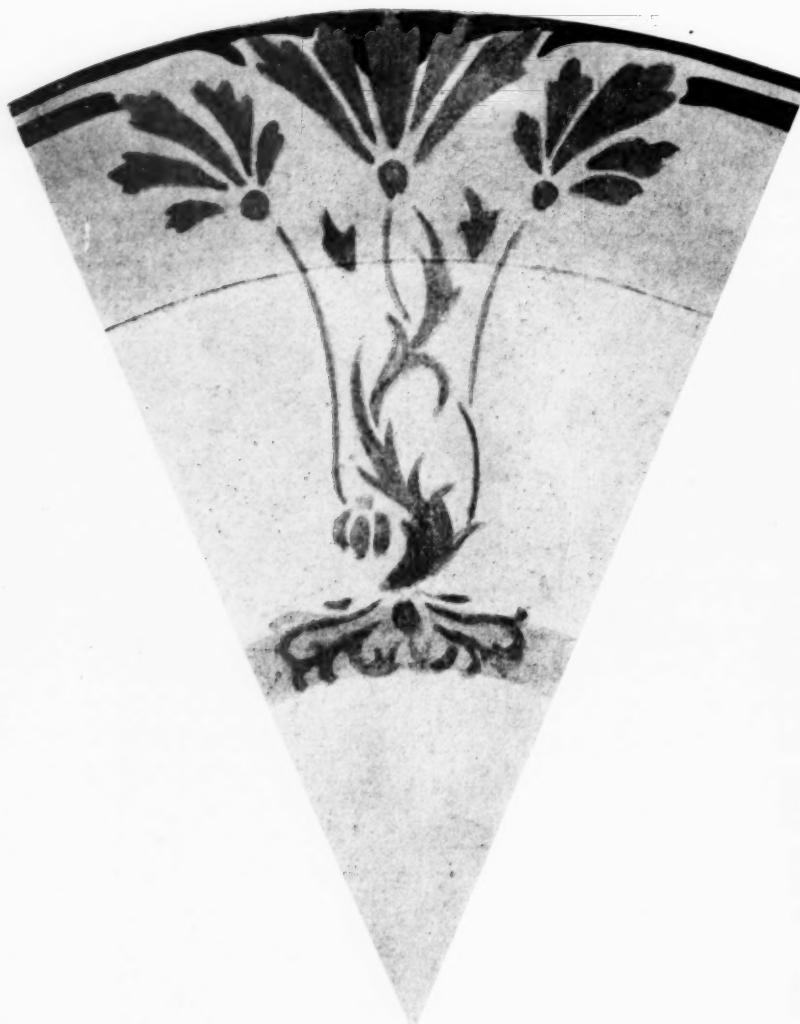
Green coloring..... 25

lacks fusibility it will be modified as follows:

Green color (flux and coloring)..... 100

General Flux..... 5

All decorators do not fire exactly at the same tempera-



Section full size of Chadeayne plate. (Page 193)

ture, so that they are often obliged to add a little flux to the colors they buy from dealers, otherwise these colors would lack brilliancy.

After the flux has been washed, as explained before, it is ground in the mill for 50 hours, then thoroughly dried out. To prepare the color, the coloring matter and the flux are mixed by grinding in the mill. However, small quantities may be simply ground on a glass slab with a muller.

In order to apply the colors over the fired ware, it is necessary to mix them with a viscous matter which will

make them stick to the glazed surface. For this, either essence of turpentine or essence of lavender is used, the former being of a more general use.

There are two kinds of essence of turpentine, the thin essence and the fat essence, the former being very fluid, while the latter is thick. The fat essence may be obtained by exposing to an air current a thin coat of the thin essence, thus oxidizing it.

The mixture of coloring and flux is first diluted with thin essence until it forms an homogeneous paste, then a volume of fat essence equal to the volume of paste is added. The trituration of the color with essences is first made with the palette knife, then completed by careful grinding with a muller.

It is for the decorator to decide whether the color is too thin or too fat, and for him to remedy the defects one way or the other. In order to mix well with essence, colors must be absolutely dry.

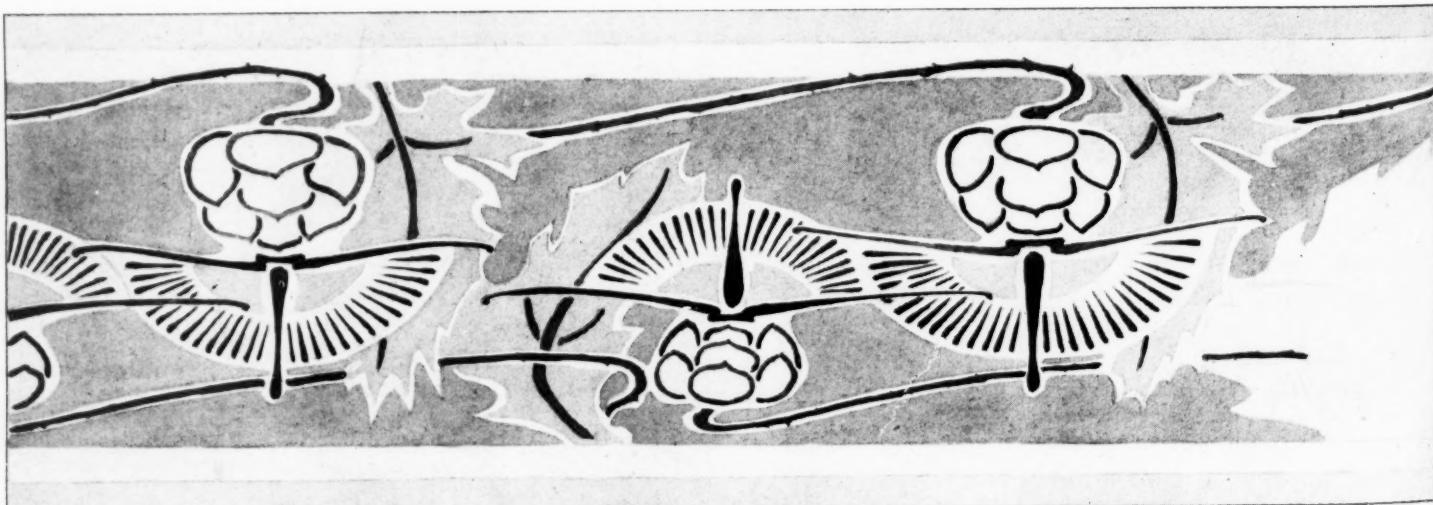
The overglaze decoration of porcelain requires great care. The surface of the vase must be perfectly free from dust or fat matters left by the touch of fingers. The finely pointed brushes which are used must have long bristles, and when, to obtain certain decorative effects, one must superimpose many coats of colors, it is necessary to let every coat dry out before another coat is applied.

This drying out of colors is much more delicate and important than is generally realized by beginners. Essence does not dry out easily; a temperature of at least 125° C. is necessary. If the drying is done too rapidly the color is liable to bubble in firing, in which case the only remedy will be to do the work over.

When one wishes to obtain a smooth colored background, the color is first applied carefully with an ordinary long bristle brush, then it is padded with a special brush, the bristles of which have been cut so as to form a perfectly horizontal plan. The vitrifying colors thus used for backgrounds must be slightly fatter than others, so as to spread more smoothly.

In industrial work only expensive articles are decorated with the brush; ordinary porcelain which must be produced in large quantities and at a low cost, is decorated by lithographic printing. This process being described in all books of ceramics, it is useless to describe it here. And the same may be said of the gilding of porcelain which is universally known.

After the piece has been painted, it is fired at a temperature of about 650° C. (Seger cone 020) in a muffle the walls

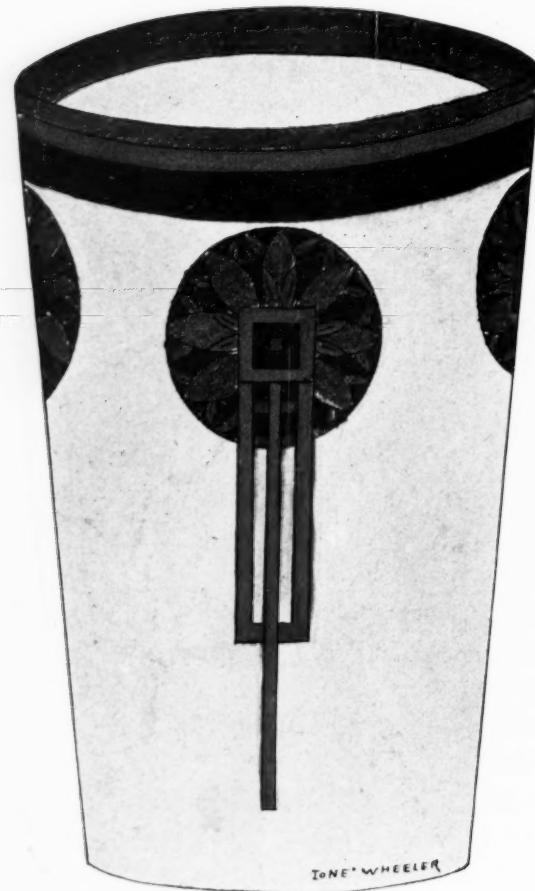


BORDER—MISS RUCK



THORN APPLES—M. E. HULBERT

(Treatment page 200)



of which should be glazed otherwise the colors may lack brilliancy.

Wood, oil or gas should be preferred to coal as fuel, although coal may be used with good results, if the firing is properly regulated, that is, if the quantity of coal fed into the fire mouth is so figured that all gases will burn out with an excess of oxygen. The decoration of porcelain with vitrifying colors is very simple and easy, provided the work is done methodically. The greatest care must be observed in the preparation and grinding of colors, in the cleanliness of both brushes and pieces to decorate, in the drying out of colors after they have been applied, and finally in the firing which must be slow and gradual.

This firing should not be carried too far, as is often done under the pretext of giving more brilliancy to colors. When these have reached exactly the point at which they vitrify, a thing which can easily be ascertained by the use of cones, the firing must be stopped.

I have tried in this article to well explain the constitution of the colors which are used for the decoration of porcelain. It seems to me that these elementary notions may be useful to decorators who, if they better understood the nature of the products which they buy ready made, could better explain the difficulties and troubles which they meet in their work, and consequently remedy them.



STUDIO NOTE

We hear with pleasure that Mrs. G. Dorn, of San Francisco, has received official notice from the Alaska-Yukon Management that she has been awarded the Gold Medal for Decorated China and diplomas for Display. This is an honor of which she will justly be proud.

LEMONADE SET (Supplement)

Ione Wheeler

FIRST FIRE—Strong black outline. **SECOND FIRE**—Narrow band, stems and leaves of Grounding Green, greyed with touch of black. Lemon and narrow band around edge of Gold. **THIRD FIRE**—Wide band and background of Lemons in La Croix Brown, 4 or 17, with touch of black, and go over all the gold again.



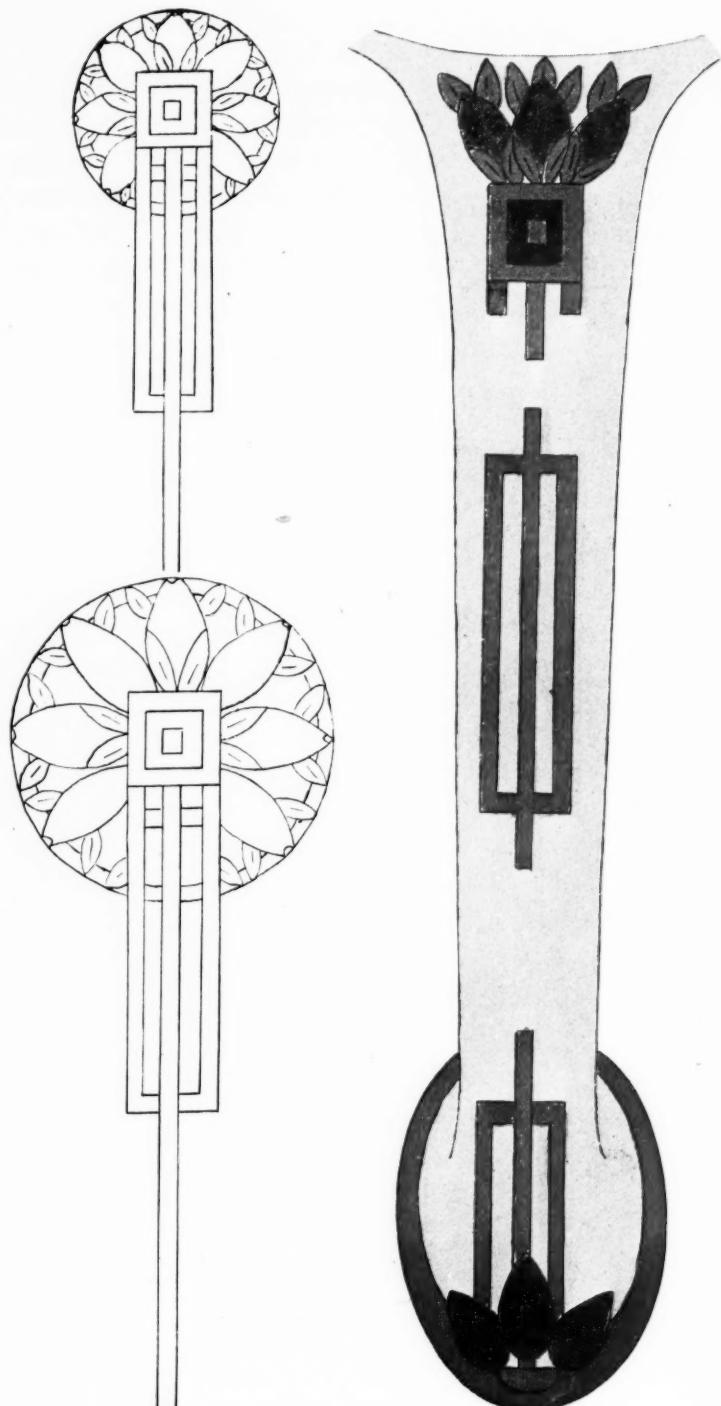
TREATMENT FOR PLATE No. 1 (Page 199)

Helen K. Taylor

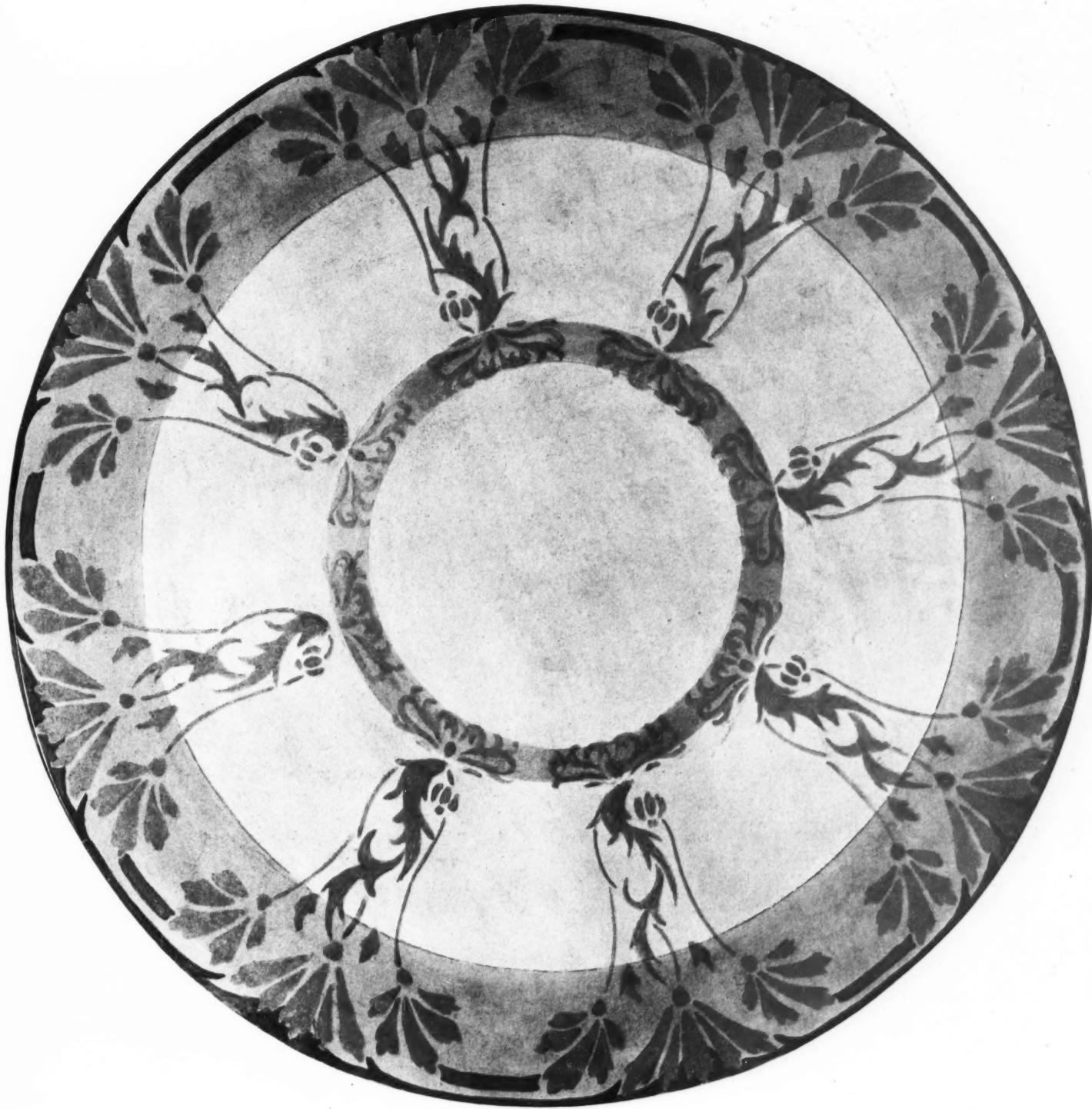
Green—2 parts Copenhagen Green; 1 part Sea Green; 1 part Yellow Green.

Blue—1 part Aztec Blue; 1 part Ivory Glaze.

Buds—Yellow Red.



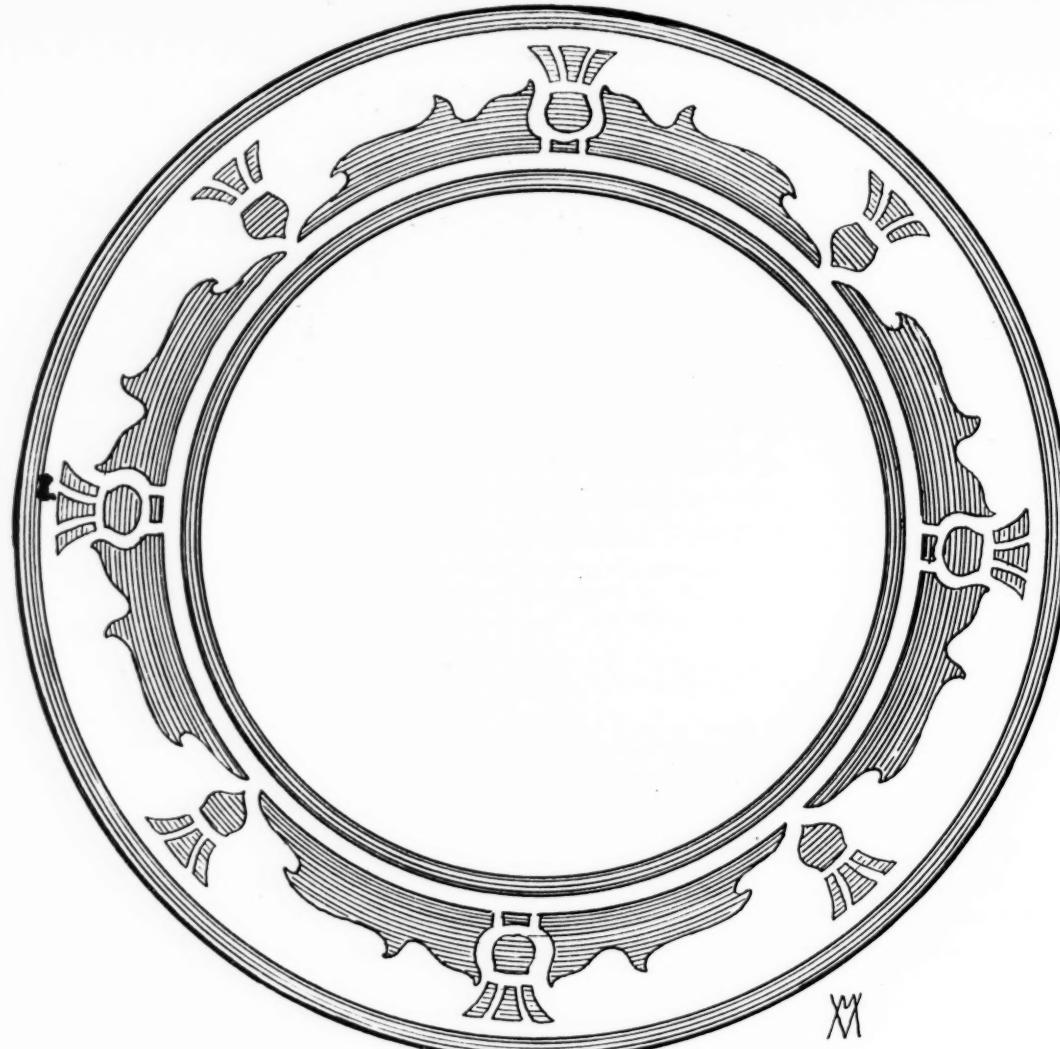
Details. Lemonade Set



PLATE—E. J. CHADEAYNE

TO be executed in soft greys. First tint the plate Ivory Yellow. After firing tint the border lightly with Violet No. 2. Clean out for flowers, which should be painted lightly in Carnation No. 1 or Pompadour Red. The leaves should be grey green. After firing tint all over with Pearl Grey, then paint or dust the design with a grey made of Apple Green and Carmine No. 2.

KERAMIC STUDIO



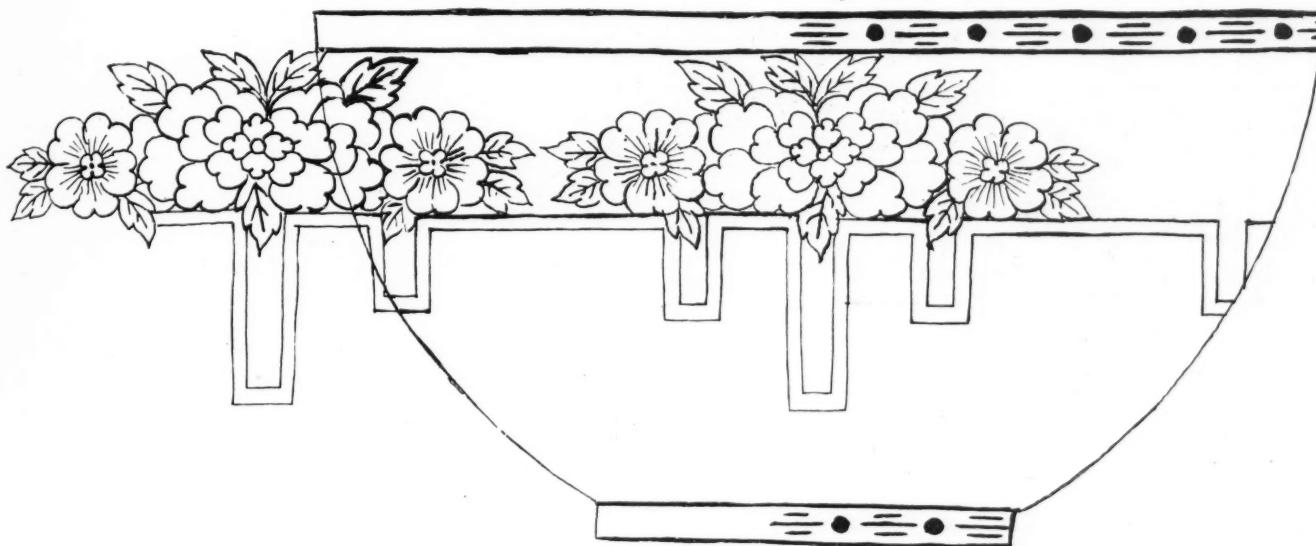
THISTLE DESIGN FOR PLATE—VIRGINIA MANN

Petals of flowers and both bands, grey blue. Leaves and cups, grey green. Light tone of grey blue over border for second fire. Outlines of deeper tone of green on green and deeper tone of blue on blue.



PLATE DESIGN FROM SNOWDROP—VIRGINIA MANN

Three shades of grey blue with silver outlining and edge.



BOWL—MATILDA MIDDLETON

I WOULD suggest making flowers on bowl on top of page in red and yellow, using Capucine Red and Pompadour Red 23, equal parts for large flowers in middle of bunch.

Thin your red with a little fat oil and lay it in each petal, padding it off on the edge and towards center of petal; in that way you get a shading and quality that is impossible to get with flat colors otherwise, and reds must always be put in flat for the enamel would eat out the color.

The yellow flowers on each side of red flower should be in enamel using Silver Yellow toned with Deep Purple.

The leaves are Apple Green toned with Brunswick Black and Deep Purple adding one-sixteenth of enamel.

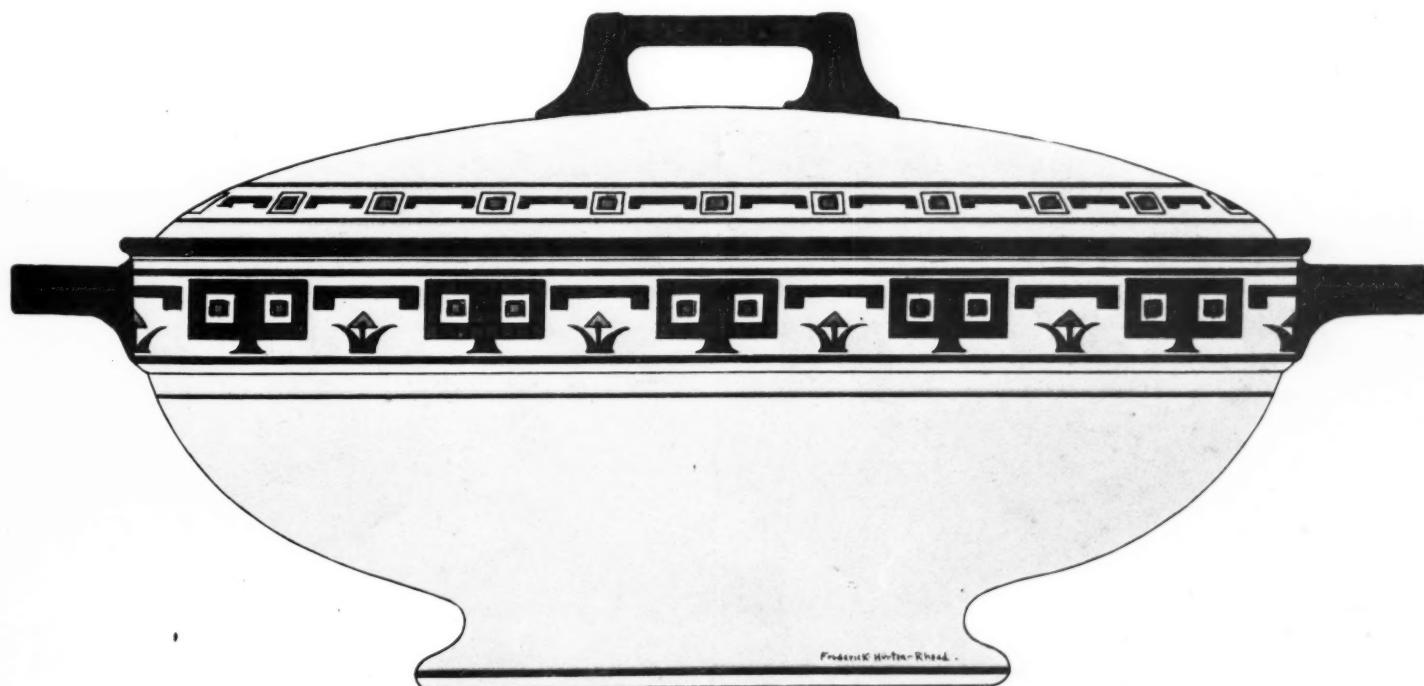
The short lines in small border on top and bottom of bowl are done in blue using Dark Blue toned with Brunswick Black and Deep Purple with one-sixteenth of enamel.

The dot in borders make of same green used in leaves.

The double lines under flowers do in Black and fill in space with gold.

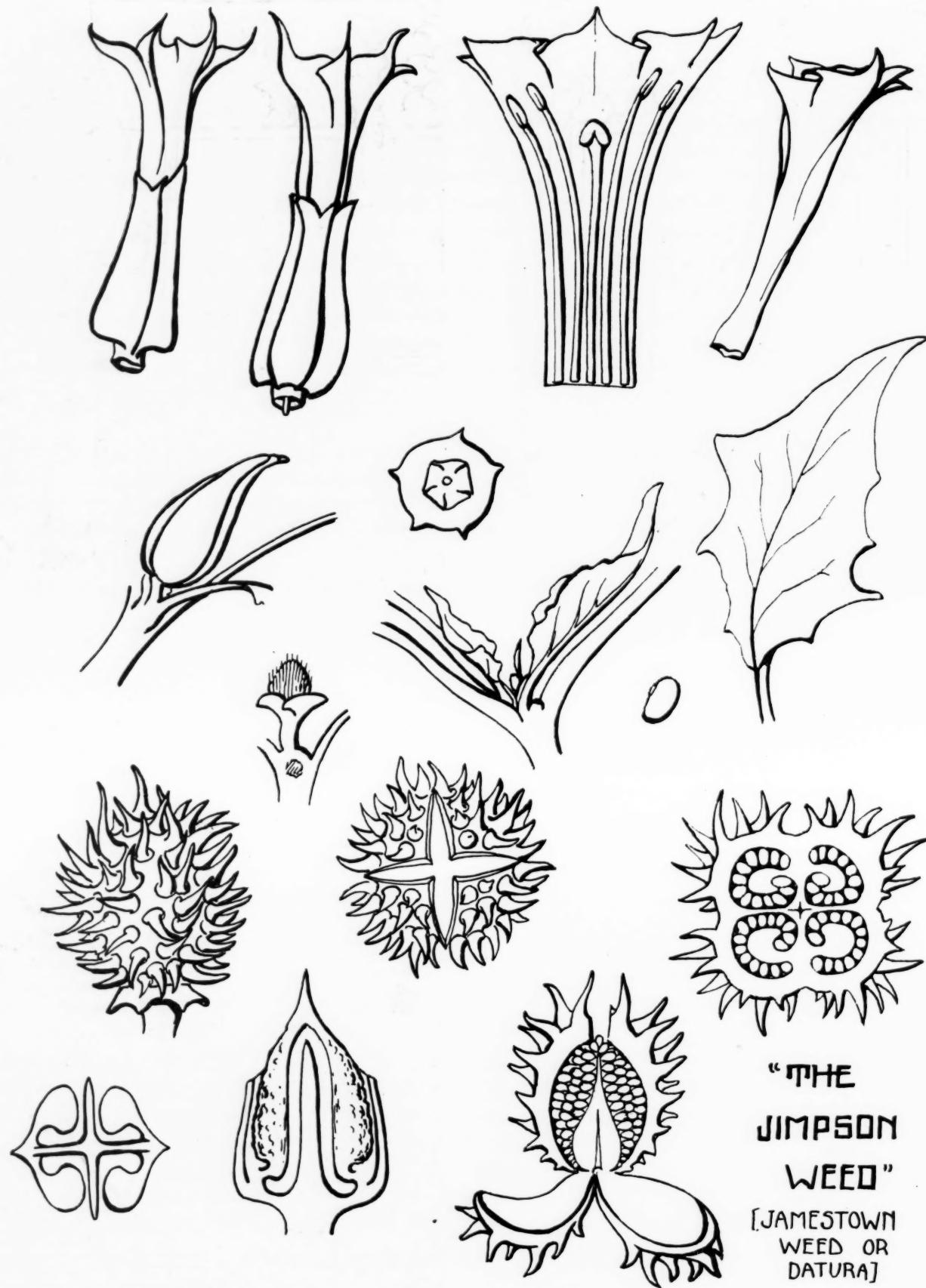
Tint lower part of bowl in Turtle Dove Grey.

The crackle in the ware will show through the tint.



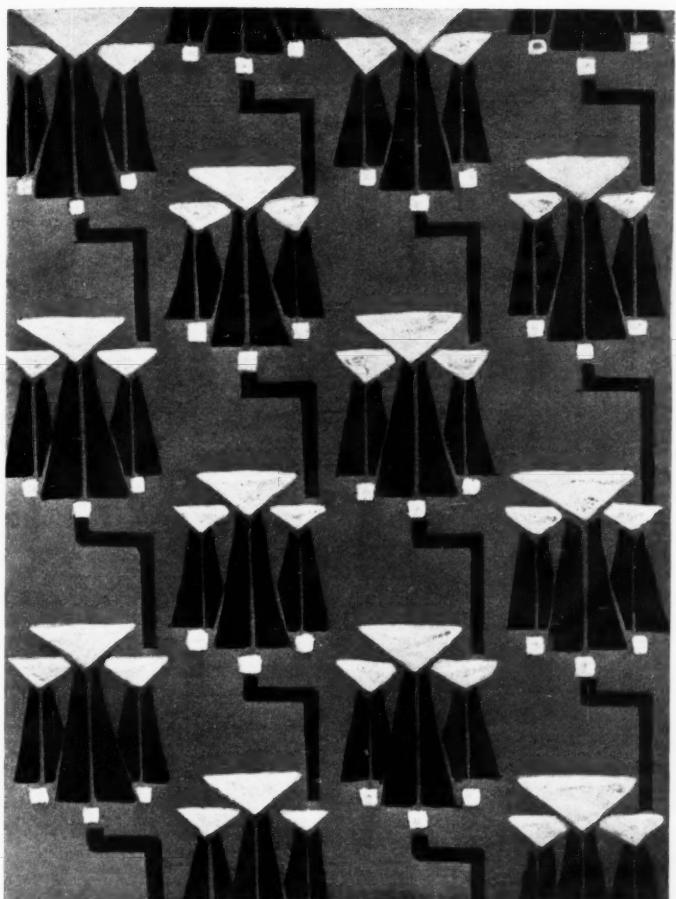
TUREEN—FRED. H. RHEAD

Large ornaments, also handles, in green. Small ornaments in blue, buff and dark purple.



"THE
JIMPSON
WEED"
[JAMESTOWN
WEED OR
DATURA]

STUDIES BY ALICE E. WOODMAN

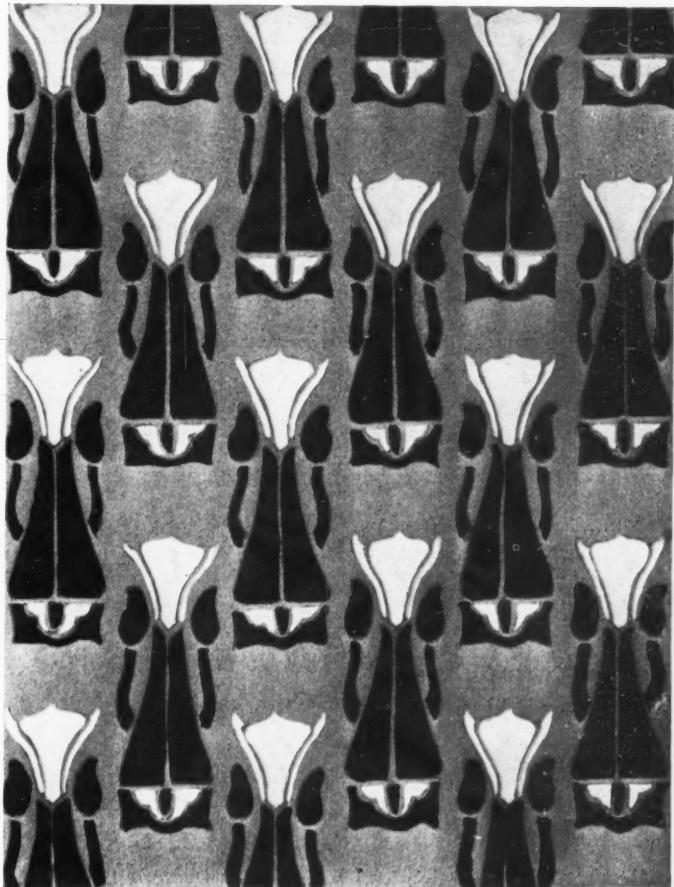


ALL OVER PATTERN—JIMSON WEED—ALICE E. WOODMAN

Background, grey; middle calyx, stems, darker grey; other two calyxes, still darker grey; white triangular ornament, blue purple; little squares, red purple.

Background, tan; calyxes, warm brown; stems, lighter brown; flowers, warm yellow; square dots, orange.

Background, grey; flowers, dull pink; calyxes and stems, dark grey green; square dot, blue green of same depth of color as flowers.

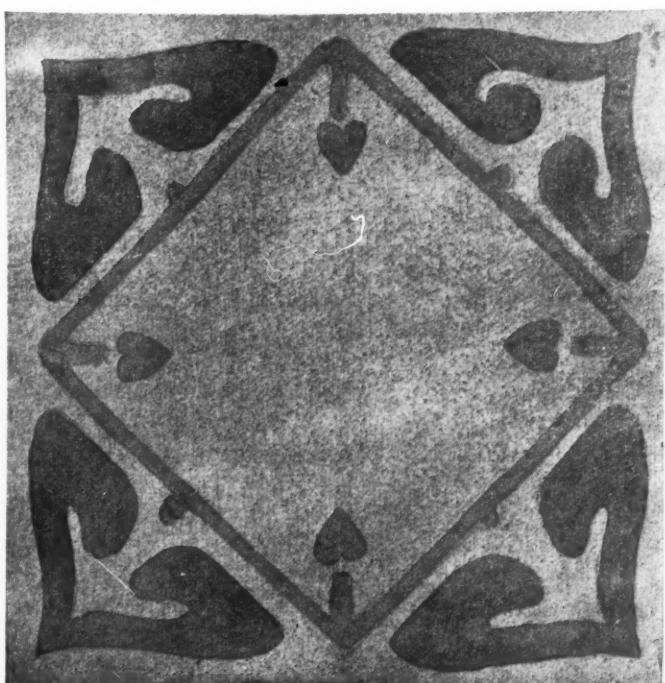


ALL OVER PATTERN—JIMSON WEED—ALICE E. WOODMAN

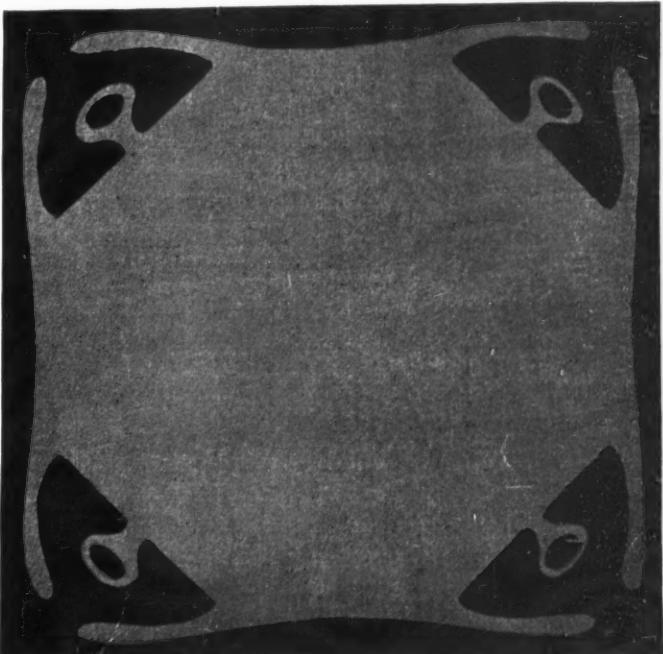
Three shades of grey green; two shades dull rose pink; background, light green; stems and black part of lower ornament, medium green; buds and calyx, dark green; flowers, lighter pink; white part of lower ornament, darker pink. Tan, two shades orange yellow; two shades olive green.

Background, tan; flowers, lighter orange; white part of lower ornament, deep orange; calyx and buds, dark olive; stems and black part of lower ornament, light olive.

Background, grey; calyx and buds, blue green; stems and black part of lower ornament, yellow green; flowers, blue; white part of lower ornament, red orange.



TILE—JIMSON WEED MOTIF—ALICE E. WOODMAN



TILE—JIMSON WEED MOTIF—ALICE E. WOODMAN

JIMSON - Datura stramonium
A. WILLITS



JIMSON WEED STUDY BY ALICE WILLITS DONALDSON



PLATE No. 1—HELEN K. TAYLOR

Treatment page 192



DESIGN FOR PLATE—ESTELLE BRIDWELL

Design painted in New Green. Background, Apple Green with one-third New Green painted in lightly.
Gold bands and black outlines.



WHITE PHLOX

Ida M. Ferris

SHADE the flowers warm in the light and cool in shadow, leaving china altogether for first fire in lightest clusters. Make warm grey with Albert Yellow and Grey for Flowers, omitting the yellow in the shadow. Dust background color over shadow flowers. Background may be made with a little Yellow in lightest places. Lavender Glaze for a half tone, with greens of leaves in darkest places. A very few leaves may be of very light moss green shaded with dark green and brown green. Some of the flowers in background may be made pink, as these will go well with background colors.

GENERAL TREATMENT FOR WISTARIA (Page 189)

F. B. Aulich.

FIRST mark the position of the bunches with a crayon then with a large tinting brush. Wash in the background with Warm Green shading with Olive Green and a few marks with Pompadour.

Put in the leaves with the same color and wipe out the lights with a pointed brush (digger).

With a rag put over forefinger, rub out the flowers from the background and paint them with Blue Violet, Deep Violet and Turquoise Blue, for mixing the blue violets, a little Lemon Yellow for the centers.

The second fire is a repetition of the first treatment, only put in the drawing of the flowers with your fine brush and stemmer.



THORN APPLES (Page 191)

M. E. Hulbert

THE coloring of the thorn-apples is not unlike that of the rose hips, possibly a little brighter.

Paint them in for the first firing with Yellow Ochre (Muller & Hennig), Carnation number one and Orange Red—for the upper group at the center and also the group near the center at the left—using some pompadour in the shadows and Finishing Brown and Ochre at the tips. Those that are less prominent, paint more delicately, not as strongly—using less of the bright reds, some Copenhagen Grey and Warm Grey.

The stems are brown and the thorns also and are strong, round and glossy. In the leaves use Yellow and Moss Greens, Brown and Shading Green. The Brown and Moss Greens together make good olive tones. The leaves in the upper left hand corner should be painted more vigorously

and with stronger colors than those at the ends of the branches.

For the second firing use a little Blood Red on the shadows of those that you wish to throw back of the others, and Violet of Iron on the more shadowy ones.

A Greyish Blue in the background would be good on some pieces of china, Copenhagen Blue and Grey.

Usually any berries or fruit require at least three firings.



POPPIES (Page 204)

Jeanne M. Stewart

IN the flowers use Pompeian with a little Ivory Yellow, applying very thin and shading in darker tones with Pompeian and Ruby Purple.

Centers of flowers are Brown Green with Yellow Brown, Ruby Purple and Black for stamens.

The blossoms are a delicate salmon pink, while the leaves are a grey green.

The background may be kept in greys or grey greens. If the grey tones are preferred mix a little Pompeian with Stewart's Grey and shade into a delicate ivory in lighter tones.

For green use the same grey with Yellow Green and Shading Green.



STUDY OF MARIGOLD—MARY LOUISE DAVIS



WHITE PHLOX—IDA M. FERRIS

KERAMIC STUDIO



BOUILLON CUP AND SAUCER—MAUD CRIGLER-ANDERSON

FIRST fire—Tint background No. 1 a celadon tint and dust with same, wipe design free from color and proceed with design as follows: No. 4 is a soft yellow tint such as dark yellow toned with a bit of brown. No. 6 is a robin's egg blue toned with a bit of black to keep it low in

tone and not too brilliant. No. 5 is of Vandyke brown in a thin wash of warm color. No. 2 is of solid black painted on as evenly as possible. No. 3 is of solid gold.

Second fire—Retouch the coloring of the cone design if required and outline with outlining black (powder) mixed



STEIN, CHRISTMAS ROSE—HANNAH B. OVERBECK

with about one-sixth icing sugar and ground fine, using water instead of oil for thinning and a pen for the working of same.

Give the black portion surrounding design another painting of black and dot the gold background all over in fine dots of black.

This design is showy and well adapted to various color schemes and for plates, bowls, etc., as well as the cup and saucer illustrated.

If one desires it may be worked up in flat enamel for the second fire after the first fire tints are established, as this will give a better body color to the enamel than when one attempts to lay the enamel directly upon the white china.

If enamel is used it is best to outline in black for the first fire, leaving the enamel only for second fire, being very careful to float the enamel just to, and not to cover, the black outlines.



WILD ROSE—HANNAH B. OVERBECK

STEIN, CHRISTMAS ROSE

Hannah B. Overbeck

FIRST fire—Tint entire stein with Finishing Brown, with some Yellow Brown and Black Green.

Second fire—Dust dark lower part with Finishing Brown, use Pumpkin Yellow on flowers and on leaves and stems, and bands at bottom, and top Pumpkin Yellow. With some Yellow Brown and Finishing Brown, tint the light background with Finishing Brown, with a little Yellow Brown and Black Green.

WILD ROSE

Hannah B. Overbeck

TINT with Finishing Brown, with a little Rose and Yellow Brown and Black Green. After firing, draw study, outline flowers and stems with Rose, with a little Finishing Brown, outline leaves with Dark Green, No. 7. Use Rose on the flowers and Finishing Brown on stems; on the leaves use Olive Green with Black Green and a little Black, on the centers of the flowers Yellow Ochre, with a little Black.



POPPIES—JEANNE M. STEWART

(Treatment page 200)

A DISCOVERY WHICH PROVES THE GREAT ANTIQUITY
OF FRENCH FAIENCE

IN the course of repairs to the floors of the Château of Saumur, carried out under his supervision, M. Lucien Magne, the Inspector-General of Historic Monuments in France, has found a whole series of enameled tiles, which are said undoubtedly to have belonged to the period of Louis d'Anjou, in the 14th century. They are described as having rich interlacing patterns of green, red and brown, enriched with *fleur-de-lis* of a fine yellow, the whole covered with a strong transparent glaze.

The existence of the pottery industry in Anjou and Poitou at this time had already been proved by documentary evidence, and also the fact that it was due largely to Saracens settled or imported into the district. But these tiles are the first authentic specimens recovered, so that the French critics are very jubilant over evidence which they claim to give to the faience of France an antiquity greater even than that of Italy.—*London Pottery Gazette*.

* * *

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unsuspected source, for valuable recent Moorish fictile work is coming to hand, and though decadent maybe, this swarthy race is proven yet to sustain its inherited artistic culture. And able pottery work is already disclosed to cause joy and admiration to the connoisseur. But the conditions are best described by quoting from a recent issue of *Keramische Monatshefte*.

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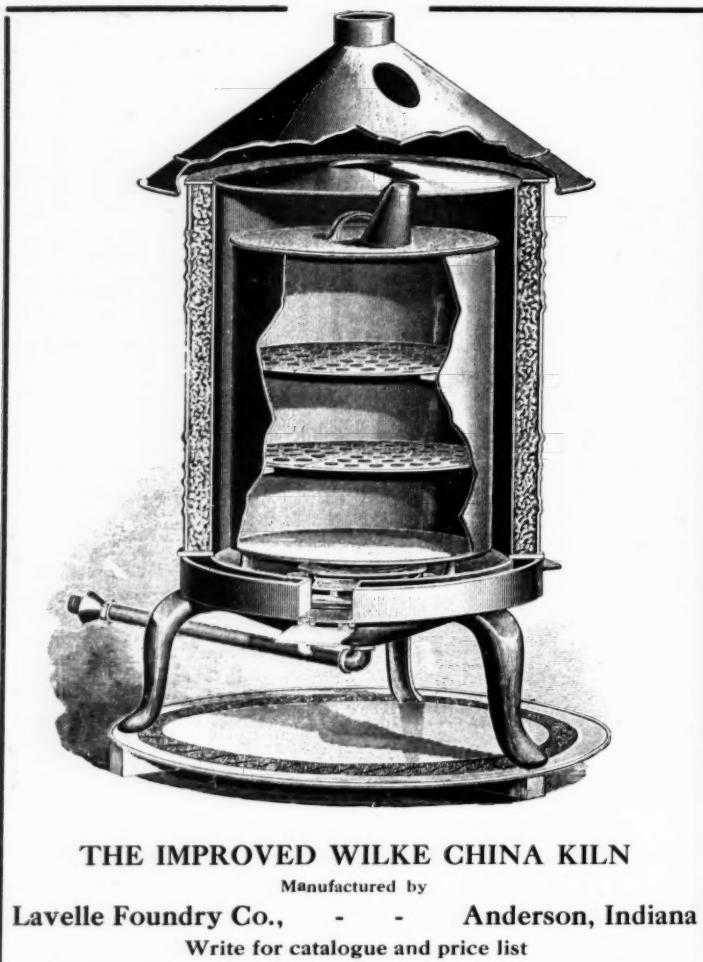
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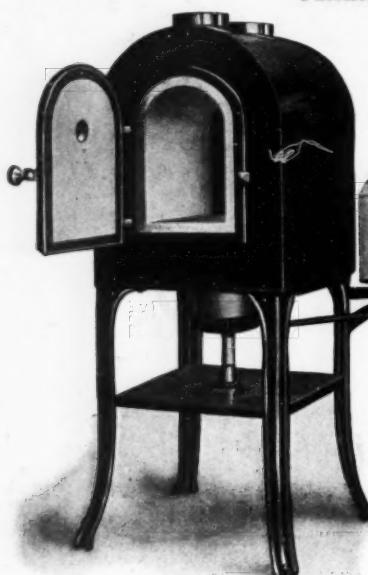
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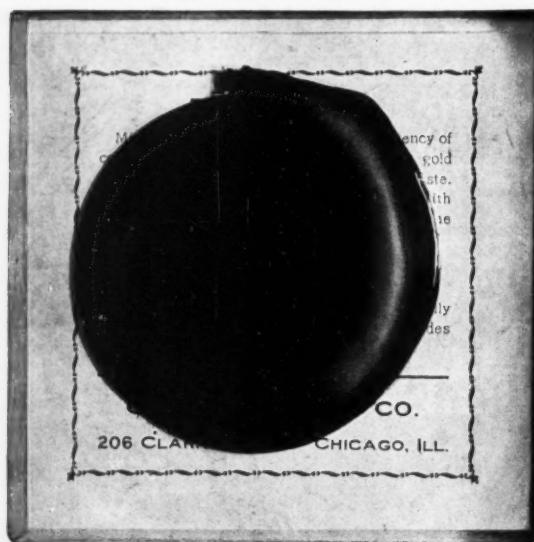
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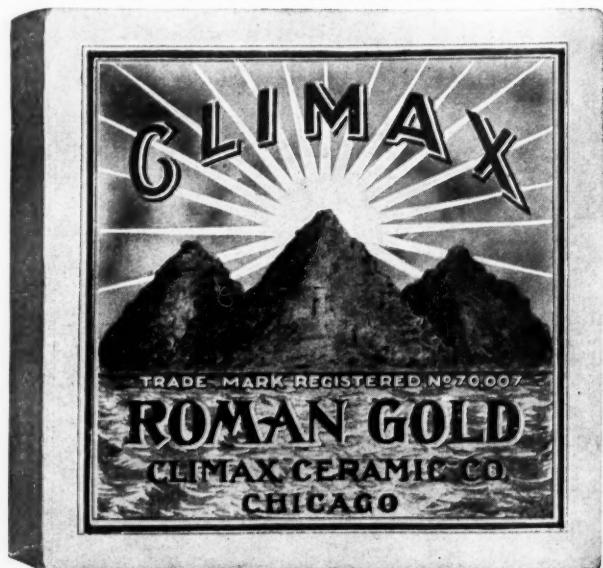
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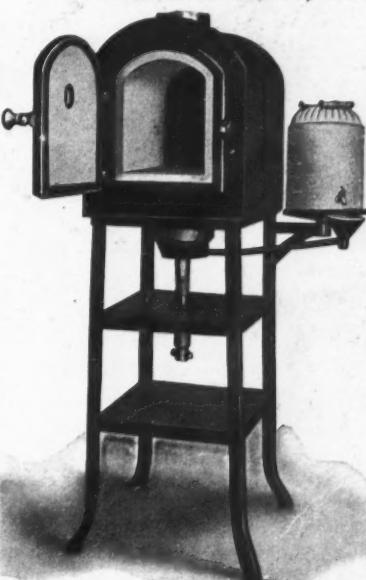
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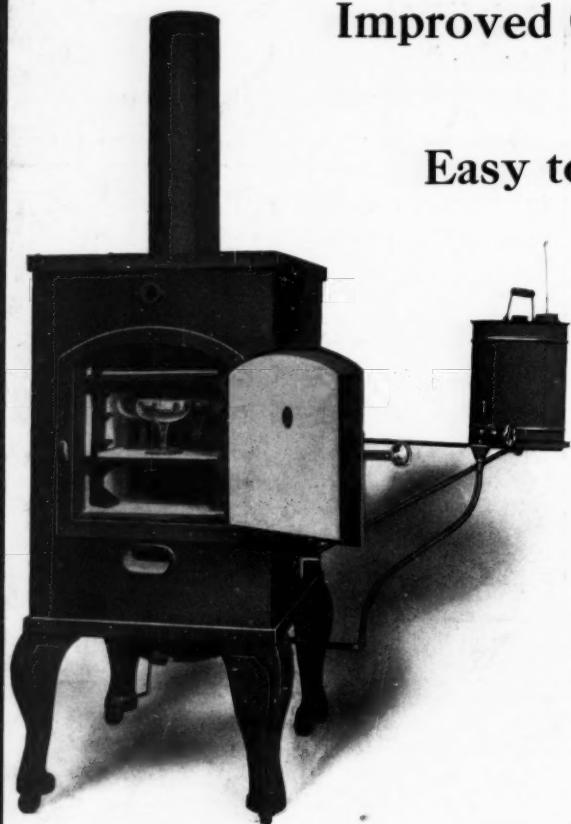
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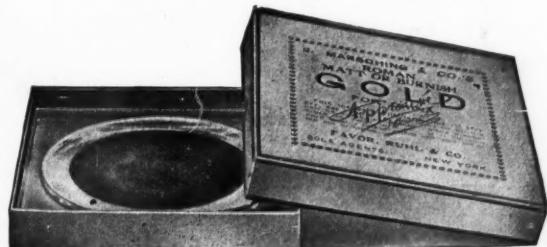
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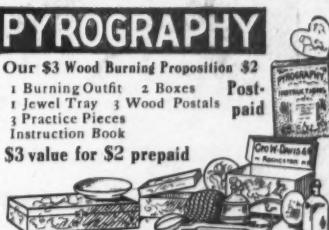
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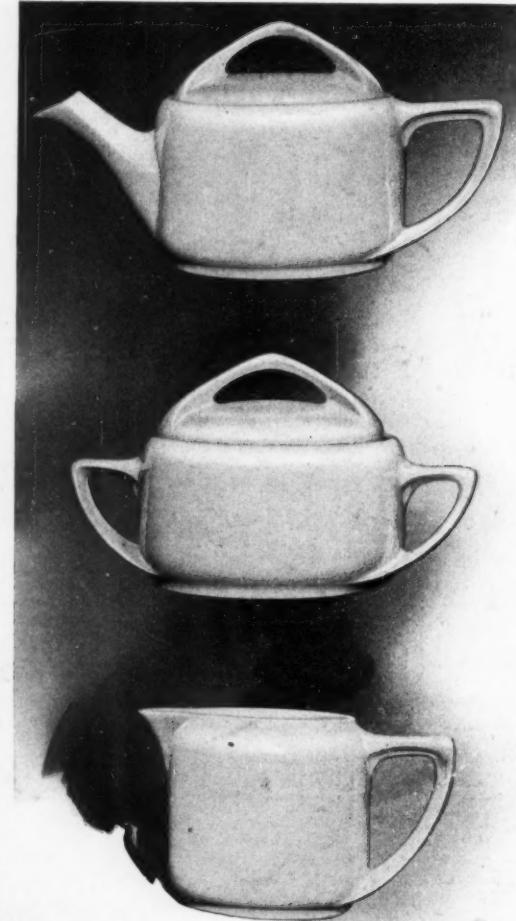


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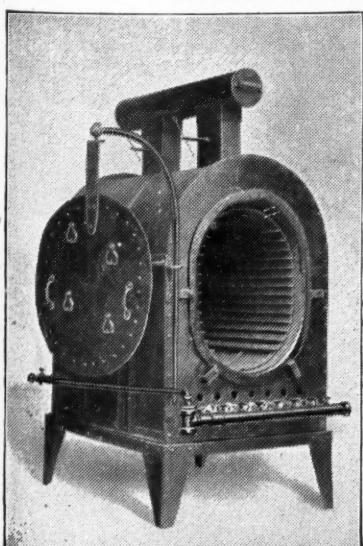
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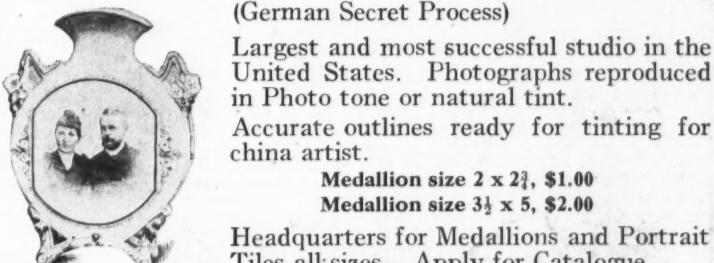
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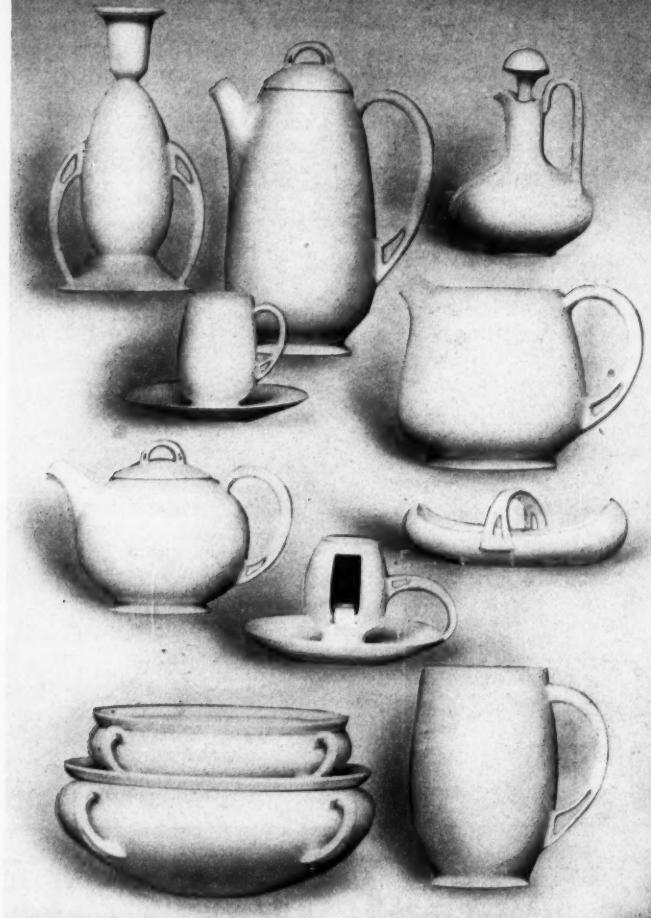
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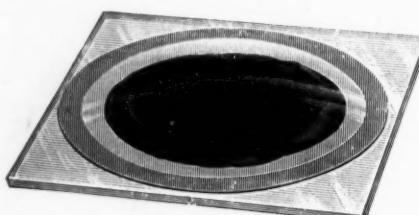
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